CHAPTER 2:
HISTORIC PRESERVATION, ARCHITECTURE, AND PLANNING IN BALTIMORE

THE EVOLUTION OF BALTIMORE CITY

Baltimore today is a thriving city with restored downtown historic buildings standing alongside sleek modern ones, diverse dining, sports, and entertainment venues, and strong business, government, and educational sectors. Row houses of all periods and styles still shelter a diverse population. The city retains a unique blend of old and new, humble vernacular and architect-designed magnificence, urban streets and lush natural parks, and the trajectory of its history can be read in the variety of buildings and structures remaining throughout its hills and harbor. Below is the story of Baltimore City…

BALTIMORE TOWN

Settlement by the English on the land that is now Baltimore began in 1661 but the area remained largely undeveloped for nearly 70 years. Few landowners actually settled there, and those who did were widely dispersed on large self-sufficient tobacco plantations. With little need for a center of commerce, no town centers existed and only a few mills were built on Baltimore's rivers beginning in 1711 (Brooks and Rockel 1979:5; Ernstein 1992:15; Olson 1980:2; Phillips 1997:8-9; Power 1994:453).

Enough people had settled in the area by 1729 that the Maryland General Assembly permitted settlers to establish a town west of Jones Falls, and the following year, the first streets of Baltimore Town were laid out. This first city plan consisted of 60 acres divided into one-acre lots, and streets laid out in a plan resembling an English village. A second settlement of 10 acres east of Jones Falls began in 1732 and was called Jones Town. In 1745, Jones Town merged with the Baltimore Town settlement, forming the nucleus of today's Baltimore City and its grid of streets. Since that time, Baltimoreans have worked hard to alter the unforgiving natural topography of marshes, bluffs, and falls to better meet their needs. The grading of hills, straightening of channels, filling of swamps, and making of land by dredging, filling, and wharfing around the harbor was authorized from this early time, and a series of city maps made during the late eighteenth and early nineteenth centuries document remarkable alterations to the original topography around the harbor (Ernstein 1992:15; Olson 1980:7-9; 12-13; Rukert 1976:11).

FROM VILLAGE TO CITY

Settlement in Baltimore Town was slow at first. By 1752, when it was drawn by John Moale, Baltimore Town included 25 houses, two taverns, a few businesses, and a church. The initial trade in tobacco was not particularly successful, but the arrival of German and Scots-Irish immigrants in Maryland during the 1740s introduced grain cultivation and flour milling. Flour rapidly overtook tobacco as the region's greatest source of profit, and the successful flour trade transformed Baltimore from a struggling frontier village to a thriving port city. New settlers, including French Acadians, Scots, Germans, and English Quakers arrived during the 1750s and 1760s to partake in the milling and flour trade. By 1768, Baltimore Town had grown to such an extent that the Baltimore County seat was moved there from Joppa Town (Greene 1980:10-11; Hayward and Shivers 2004:154; Olson 1980:10-13; Phillips 1997:8-10).

One Quaker arrival, William Fell, laid out a new town called Fell's Point in 1763. The new grid-plan settlement developed a harbor and grew rapidly, competing with Baltimore Town's port. In 1773, the Maryland General Assembly annexed the 80-acre Fell's Point to Baltimore Town. The merger helped end the rivalry between the two towns and created a larger, more powerful entity. By 1774, Baltimore Town had almost 6,000 inhabitants, two thriving harbors, 560 dwellings, and offered a variety of goods and services (Greene 1980:24; Hayward and Shivers 2004:7; Power 1994:162; Scharf 1967:59).

Following the Revolution, both trade and construction accelerated rapidly, and by 1790 Baltimore was North America's first "boom town." Additional lands were annexed to the older town sections, and the physical appearance of the town changed dramatically. A street paving act was passed, resulting in widening, straightening, and regrading of the streets. Many attempts were made to correct the haphazard patterns of Baltimore's initial development, which were now becoming burdensome as the city continued to grow. Uncertain property boundaries and manmade changes in topography caused frequent legal disputes. In 1782, the town authorized a survey of its land by G.G. Presbury to create an accurate city plot. This survey was the first to synthesize the fragmented early land and town plats with topographical details as a single whole, and the surveyors performed corrective planning by matching up misaligned streets and lot lines as best they could. This effort coincided with work to rechannel Jones Falls, open Calvert Street, and enable further expansion of the town. Lacking a central site for a city market, Baltimore created three separate markets in 1784. Each of these new markets spurred rapid development of the surrounding neighborhoods with dwellings, service businesses, taverns, and mercantile establishments (Olson 1980:19-20; Phillips 1997:13).

By 1796, what had begun as a struggling network of hamlets had transformed into a rugged and fast-growing seaport town, with a population approaching 25,000. Greater control and governance of the rapidly urbanizing town were needed, and the Town of Baltimore was formally incorporated in 1797 (BCPC 2006:29; Olson 1980:20-23, 36).

EARLY URBAN PLANNING

Within the next two decades, the burgeoning city of 46,000 annexed seven square miles of Baltimore County. Thomas Poppleton was hired to resurvey the city and prepare a map to guide future expansion. The Poppleton Plat, published in 1823, was a key step in the city's early urban planning. It dictated Baltimore's development until 1888, and is responsible for today's city block sizes, street names, and layout, including bends caused by inconsistencies in early alignments. Poppleton also created a hierarchical system of street widths (front, side, and alley), which greatly influenced future development and the separation of different social classes according to the determined scale of new houses (BCPC 2006:29-30; Olson 1980:56-57; Shivers 1981:15-16).

The introduction of steam power shortly before the War of 1812 transformed Baltimore into an industrial powerhouse. The first steam-powered flour mill opened in 1813, and flour milling and export increased rapidly. By 1832 approximately 60 flour mills existed in Baltimore and its vicinity. New industries arose to process sugar, coffee, and copper brought back from South America and the West Indies. Other dominant industries included wood, textiles, munitions, paper, brickworks, copper and iron works, and glass factories. The steam engine permitted the establishment of factories and mills in locations other than the falls, and industry soon spread to the waterfront. Trade and industry dominated the city after 1870, spurred by Baltimore's top-notch rail and port facilities, access to raw materials and potential markets, and available capital and labor supply. The number of industries in the city tripled between 1870 and 1900, and included a diverse array of products, from steel to straw hats to canned foods. Industrial buildings became increasingly concentrated along the waterfront, spreading southeast through Fells Point, Canton, Highlandtown, Locust Point, and Curtis Bay, and smaller

industrial concerns consolidated into larger conglomerates (BCPC 2006:30; SIA 1995:103; Greene 1980: 74,146-148; Wesler et al. 1981:110).

Construction of large mill complexes led to the development of surrounding mill villages to house mill employees. Mill owners retained ownership of the land and the houses, and the villages typically had a company store, church, and school. Mill villages were built during the 1800s at Woodberry, Dickeyville, Calverton, Franklin, and several other locations. The first industrial urban residential neighborhoods were also formed in Baltimore during the mid-1800s, particularly along the waterfront. Perhaps best known was Canton, developed by the Canton Company. Rather than concentrating a village around a single mill, the company provided housing and support facilities for multiple industries (Olson 1980:115-116).

THE MONUMENTAL CITY

In 1827, Baltimore was dubbed "the Monumental City" by visiting President John Quincy Adams, due to the presence of the first substantial public monuments in any American city. The Battle Monument, designed by Maximilian Godefroy (1827) and the Washington Monument by Robert Mills (1822) introduced public art to the Baltimore cityscape and helped form the beginnings of a distinctive skyline (Dorsey and Dilts 1997:7).

The nineteenth century saw the development of Baltimore's first parks, a response to the rapid urbanization and population growth of the city. Beginning in the 1820s with Mount Vernon Place, formal park squares developed within the urban grid. The Boundary Plan of 1851 set out park space and boulevards throughout the city. In 1858, the first city park commission was formed and the first large park, the 750-acre Druid Hill Park, was opened in 1860. Druid Hill Park, with its reservoir and zoo, was only America's third public park (Hayward and Shivers 2004:99-101; Kotarba and Leon 2002; Weissman 1988:3-4).

The city grid continued to spread outward, and the area around the city was now settled with farms and country estates. As the city grew, its relations with Baltimore County became increasingly difficult. In 1851, Baltimore City became its own governing municipality. With its newfound independence, Baltimore City erected new government facilities and sought ways to improve life for its residents, such as establishing public water and sewage systems (Farnham et al. 2003:170; Olson 1980:135-138).

THE RISE OF THE RAILROAD

The invention of the steam engine led to significant changes in Baltimore and throughout the nation: the advent of railroads. The Baltimore and Ohio (B&O) Railroad was formed in 1828 to build a rail line west to the Ohio River Valley, providing a direct link from western farms to the port of Baltimore. This was the first railroad in the United States. Construction began in 1828 and the first sector to Ellicott's Mills opened in 1830. Construction continued westward until it reached its Ohio River terminus in 1853 (Harwood 1979:201; Wesler et al. 1981:109-110).

The construction of the B&O Railroad led to the founding of other rail companies which built routes from Baltimore to the north and west into the 1880s, connecting Baltimore with other urban centers. The railroad system was an immediate success and had far-reaching impacts on agriculture and commerce in Baltimore and beyond. The availability of speedy transport for vast amounts of grain and manufactured goods by rail allowed increased production at both farms and mills (Wesler et al. 1981:109-110).

Public transit as an urban amenity began when horse-drawn streetcar lines were built from Baltimore to Catonsville and Towson in the 1860s. Beginning in 1892 when the first line was built to Pikesville, electric-powered streetcar lines provided service into satellite towns and the first resort suburbs. In the late 1880s, a few enterprising developers subdivided country estates to form summer communities outside the city. In 1892, the Roland Park Company took this idea to a new level by creating an innovative planned community for year-round occupancy, with its own streetcar line, school, shopping center, and even a country club (Hayward and Shivers 2004:229-232; KCI 1999:B-4, B-5; Wesler et al. 1981:112).

THE CITY BEAUTIFUL MOVEMENT

As Baltimore faced the twentieth century, it was apparent that further planning was needed to guide the city's growth and development while maintaining improved living standards for residents. In 1899, the Baltimore Municipal Art Society was created to oversee further development of the city. At the same time, the City Beautiful movement swept the nation. This movement emphasized the improvement of cities through better planning, including public transportation, street lighting, sanitary water and sewer systems, and the development of public parks, parkways, and artistic public spaces with statuary. The Municipal Art Society's first projects included the creation of several new monuments and the hiring of the Olmsted Brothers firm to design the first Baltimore City park plan in 1904. Later in the twentieth century, the Art Society supported many important municipal projects, including a comprehensive sewer system in 1914, further land annexation in 1918, and the first comprehensive zoning ordinance in 1923 (BCPC 2006:39).

In February 1904, much of Baltimore's downtown business district was obliterated by a fire that began on Liberty Street. Over 1,500 buildings on 140 acres were destroyed, with damages estimated at $125 million. In the aftermath of the Great Fire, city authorities seized the opportunity to widen the streets, build a new plaza, and install sewers and other needed infrastructure. The Inner Harbor was also modernized in the rebuilding and wharves became publicly owned. Within a decade, the downtown had been rebuilt (BCPC 2006:40).

In 1918, in Baltimore City's last major annexation, nearly 60 square miles were acquired, nearly tripling the geographic size of the city. This massive annexation led to the creation of the City Plan Commission to guide development and the 1923 Major Street Plan for the annexed area revealed some major changes from earlier city development patterns. A ranked system of roads, less rigid street patterns with curves, and tighter controls on developers were created (BCPC 2006:41; Greene 1980:184-186; Hayward and Shivers 2004:233-236, 245-246).

ACCELERATING SUBURBANIZATION

Areas outside the city grid transformed rapidly from rural farms and estates into new suburban neighborhoods during the twentieth century. While early suburbs were decidedly upscale, general economic prosperity and expansion of the public transit system after 1900 made suburban living feasible for both upper- and middle-class Baltimore residents, and suburban development took off. Even as the automobile and paved roads made transit less critical for development after the 1920s, public bus and streetcar lines crisscrossed the city and multiple routes radiated into the suburbs in all directions (KCI 1999:B-4, B-5).

Suburbs of the early-to-mid twentieth century developed in two ways. Further out, detached houses were common and the picturesque "suburban cottage," constructed in one of several popular revival styles or the new Craftsman style, was the ideal. Closer to the city, builder-developers built block after

block of speculative row houses, having adapted the urban row house into a more desirable suburbanized form with porches and yards.

After World War II, an enlarged population and the dominance of automobiles opened undeveloped areas away from the streetcar lines as potential suburbs. The housing industry exploded as builders scrambled to develop new neighborhoods to house the larger postwar population of Baltimore. Federal loan programs encouraged suburban development by making it easier for buyers to purchase a home and prioritizing new construction and detached houses over rehab of older homes or construction of denser housing. In 1948-1949, it was estimated that new housing was produced for 72,000 persons in and around Baltimore (KCI 1999:B-9; Ryon 1993:158; Williams 1949). Remaining areas within the city line were mostly built out by 1950, and considerable construction was occurring outside the city limits.

URBAN DECLINE AND URBAN RENEWAL

The appeal of suburbia left Baltimore's older neighborhoods to the city's least advantaged residents. Following World War I, overcrowding and postwar unemployment created slums in inner city neighborhoods and massive demographic shifts followed as the middle class began to move outward to newer neighborhoods. The Great Depression slowed the movement, but inner city neighborhoods continued to deteriorate. By the 1930s, a "ring of blight" encircled the downtown. With New Deal funds available for urban renewal, officials chose a particularly troubled area of squalid old row houses west of downtown for its first "slum clearance" effort. In 1938-1939, the Baltimore Housing Authority bought and razed nearly all the structures bounded by W. Saratoga, Fremont, W. Lexington, and Amity Sts., and built the city's first public housing complex, the Edgar Allan Poe Homes. The Poe Homes project was a model for other public housing projects that followed, and many neighborhoods in the ring of blight were subsequently cleared and replaced with modern public apartment developments (Sun 1939a, Sun 1939b, Evening Sun 1939; Hayward and Shivers 2004:236).

World War II was a great stimulus for Baltimore industry and shipping. Thousands of people swarmed to Baltimore to take defense jobs, and while it was a prosperous time, the increased population put pressure on all sectors of the city infrastructure. When the war ended in 1945, Baltimore shifted back to a peacetime economy, but this caused massive layoffs as defense plants closed, and the port and industry declined afterward. Meanwhile, the movement of the middle class outward accelerated, helped by federal loan programs that favored suburban investment. Blight continued to spread rapidly across the inner city, and even formerly stable working-class neighborhoods began to deteriorate as Baltimore's industrial and port employment bases eroded. Suburbanization also hurt the downtown business district. The construction of modern shopping centers and office parks in the suburbs drew tenants and customers away, and longtime retailers either joined the exodus or closed. The urban commercial sector began to decline along with the surrounding residential neighborhoods (Farnham et al. 2003:175; Greene 1980:204; Hayward and Belfoure 1999:1-2).

DOWNTOWN REVITALIZATION

Beginning in the 1950s, Baltimore strove to revive its faltering downtown by encouraging public and private investment there. Using a 1958 plan, the Charles Center Management Corporation transformed 33 acres of downtown with modern buildings, urban plazas, overhead walkways, and underground parking during the early 1960s. This successful beginning led to 1963 plans to redevelop the deteriorated Inner Harbor as a tourist and entertainment district. With federal funding, most of the harbor was demolished and rebuilt over the next 25 years with new piers, a promenade, office buildings, hotels, housing, museums, shopping pavilions, and the Columbus Center entertainment venue. Redevelopment of several large historic buildings nearby as entertainment sites added a sense of history

and extended the downtown tourist district well beyond the Inner Harbor. Construction of the Baltimore Convention Center in 1979 gave the city its first large exhibition venue. Within the past two decades, public transportation in the city has also been rejuvenated with the arrival of the MARC and Central Light Rail commuter systems. The successful combination of commercial, residential, entertainment, and business uses has made the downtown redevelopment a renaissance for Baltimore (BCPC 2006:45-47; Greene 1980:206-210; Hayward and Shivers 2004:278-294).

`BALTIMORE'S MELTING POT NEIGHBORHOODS

Baltimore has been a diverse city from its earliest years, when English settlers were joined by French Acadian, Quaker, Scots, and German immigrants during the mid-to-late-1700s. The city's harbor was soon an important immigrant portal into the United States. Mass immigration of Europeans to the U.S. and Baltimore began in 1830. Many German and Irish immigrants arrived via Baltimore and remained there, finding jobs in industry, in the port, on the railroads, or as laborers. They established a number of businesses, churches, schools, newspapers, and social organizations, and, after the Civil War, became active in politics and labor initiatives. The arrival of these immigrants swelled the population of the city and fueled additional growth, though many of the new arrivals remained desperately poor. Foreign immigration increased dramatically after 1870. The Germans and Irish arriving at Baltimore's Locust Point docks were now joined by Bohemians, Scandinavians, Russians, Poles, Lithuanians, Italians, and Greeks. Immigration from overseas remained heavy until 1920, when quotas were imposed, and left a distinct mark on Baltimore as a multilingual, multicultural city touched by the hands of countless immigrant craftsmen and masons (Greene 1980:9, 152; Olson 1980:91,118-119).

The city was also home to a considerable population of both enslaved and free African American residents from its inception. In 1820, Baltimore had the largest community of free blacks in the antebellum United States. Urban slaves typically worked in their owners' homes, at a trade, or were hired out to other employers. Free black workers, along with immigrants, performed most of the labor in the city's homes, factories, docks, and railroads. Many free blacks were also in skilled trades. Despite success at establishing their own households and forming a community, bias and poverty remained chronic problems and relatively few free blacks owned their homes. The end of the Civil War brought an influx of rural African Americans to Baltimore to work in industrial jobs or on the railroad, and a small number of blacks became prosperous enough to own businesses (Greene 1980:94-97, 148-152; Hayward and Shivers 2004:152; Olson 1980:276-277; Phillips 1997:104-105, 153-155).

Eventually economic and racial segregation patterns began to emerge. As the downtown business district prospered after 1810, the city center was increasingly occupied by wealthier whites in fashionable new houses, and working class whites, immigrants, and blacks moved east or west from the city center into neighborhoods newly developed with small, inexpensive speculative row houses. As worker neighborhoods were developed around industrial employment sources, blacks, immigrants, and the working class were increasingly separated from the white-collar sector. The vastly increased level of immigration after 1870 also led to the concentration of immigrants in certain areas close to major employment sources, the establishment of churches that spoke their language, and the subsequent formation of distinct ethnic neighborhood enclaves for Italians, Greeks, Poles, Lithuanians, Bohemians, and Welsh. Many of these enclaves are evident today (Hayward 1982:72-75; Hayward and Shivers 2004:56-59, 192-194; Phillips 1997:104-105, 153-155; Shivers 1981:8-15).

A number of African Americans achieved economic prosperity during the 1880s, and migration from rural areas to the city continued to swell their ranks. By 1890, a distinct black neighborhood emerged in Old West Baltimore as black residents of alleys there were able to purchase nearby street-front houses. Smaller enclaves formed somewhat later in South and East Baltimore. The Old West Baltimore community included African Americans of all economic strata and was centered along Druid

Hill Avenue and later Pennsylvania Avenue. The concentration of the community enabled the formation of businesses, several religious, academic, and social institutions, and the first significant gain of political power. The community continued to grow during the early 1900s, providing sanctuary and economic opportunity in an era when African Americans were segregated in public places in the rest of the city. The most prominent black entertainers of the era performed in local venues, and the neighborhood produced some of Baltimore's most famous African Americans, including Cab Calloway, Thurgood Marshall and Clarence Mitchell, Jr. (Shoken 2004:11-12).

Beginning in the early 1900s, suburbanization and urban overcrowding and decline began to drive upper-middle-class whites from the city center. This process intensified after World War II, and the inner city and interior suburbs saw massive demographic shifts as white residents moved outward and were replaced by middle-class black and immigrant residents, who in turn were abandoning the city core to the poorest sector of the population, which was largely black and living in poor conditions. The city lost 10,000 people in the 1950s and 35,000 in the 1960s as new county suburbs beckoned (BCPC 2006:44).

Fear of crime, "white flight" racial bias, white-collar prosperity, the popularity of automobiles, and federal loan assistance drove much of the movement. Municipal projects, such as planned demolition of neighborhoods for public housing or new highways, were also a factor, and the decline of Baltimore's industry and port in the post-World War II period eliminated many of the employment opportunities available to unskilled workers. The federal Fair Housing Act of 1968 helped quell "blockbusting" by opening all neighborhoods to all people. However, the newfound freedom of African Americans to live anywhere they wished led those who could afford it to move out to better neighborhoods, and the 1960s and 1970s were marked by widespread abandonment and deterioration of enclaves like Old West Baltimore. Many black neighborhoods, populated by the poorest of the poor, became urban renewal zones. Most remaining substandard alley dwellings were cleared and considerable renewal efforts were made to better conditions and draw residents back (BCPC 2006:44; Olson 276-277, 371-372; Shoken 2004:12-13; Smith 1998:5-6).

A TIMELINE OF HISTORIC PRESERVATION IN BALTIMORE

The historic significance of Baltimore buildings and neighborhoods was largely overlooked until relatively recent times. During the early twentieth century, fire, blight, and progress brought about the destruction of countless important buildings, and citizens began to take note.

1939: Among the first efforts to preserve a significant historic building from modern progress was the saving of the Edgar Allan Poe House on Amity Street in 1939. As the Baltimore Housing Authority prepared to raze a blighted neighborhood for redevelopment, Baltimore citizens stepped in to protect the tiny row house where Poe had lived as a young man. The Poe House was not only saved, but became the namesake and centerpiece of the city's first modern public housing project.

1950s: With the Charles Center project, forward-thinking designers deviated from the common urban renewal practice of razing all existing buildings and starting from scratch. The Charles Center project brought modernist skyscrapers and plazas to downtown Baltimore, but also retained certain historic structures and successfully incorporated them into the redesigned downtown.

The preservation of Baltimore's historic city neighborhoods rose to the forefront during the 1960s as a series of interstate highway proposals threatened to destroy large swaths of the cityscape. At the same time, even grand residential neighborhoods were threatened by deterioration and demolition. Concerned citizens recognized these potential losses and mobilized to prevent them. Historic preservation as an urban renewal strategy arose from these grassroots efforts.

1964: The Mount Vernon local historic district was created. The city formed a new agency, the Commission for Historical and Architectural Preservation (CHAP), to administer design review for the district. The Mount Vernon Urban Renewal Ordinance was written to mandate preservation rather than demolition of buildings in the historic district.

1966: The federal Historic Preservation Act was passed, giving Baltimoreans added tools for preservation.

1969: With Fells Point and Federal Hill facing destruction if highway proposals succeeded, residents successfully nominated these neighborhoods to the National Register of Historic Places and saved them for posterity.

1970s: A new preservation innovation to revive inner-city neighborhoods was undertaken: urban homesteading. Over 100 houses slated for demolition in Otterbein were sold for $1 to homesteaders who would restore them and live in them for five years. This successful concept soon spread to other city neighborhoods.

Increased appreciation of historic significance and pride in neighborhood character led to additional designations of historic districts and individual resources on both the local and national level.

1971: The city ordinance provided for the designation of individual historic structures as Baltimore City landmarks. Concurrently, many architects and developers revitalizing the downtown included and adapted historic buildings into their projects, making preserved structures a focal point of their designs and further fostering an appreciation of history.

Today: Baltimore has over 50 National Register and 30 locally designated historic districts administered by CHAP. Approximately 56,000 structures in total have been landmarked on the city or national registers (BCPC 2006:45-46; Kotarba and Leon 2002; Hayward and Shivers 2004:305-311). *To be expanded in future drafts (to include how historic districts were created, and important moments in tax act and adaptive reuse for historic buildings).*

THE CHARACTER OF BALTIMORE'S HISTORIC DISTRICTS

This section is preliminary and is being given further consideration for future drafts.

The historic resources and districts of Baltimore City can be grouped into several general classification which help to summarize the general character and development trends associated with the City's historic evolution. The historic resource classifications are described below:

- Row House Districts
- Suburban Residential Districts
- Village Residential Districts
- Mixed Use Districts and Commercial Buildings
- Institutional Buildings: Civic and Educational
- Institutional Buildings: Religious
- Cultural Landscapes and Monuments

Row House Districts

Baltimore has been characterized as a city of row houses. Upon closer inspection, each row house district has its own unique flavor. The following descriptions detail the differences within broad, general categories.

Row House Districts with Dominating Key Feature

Row House Districts with a dominating key feature are characterized by a wide variety of moderate to large row houses and apartment buildings, dating from several periods and demonstrating a variety of architectural styles. The neighborhoods are anchored by cornerstone features, typically religious buildings, parks, or squares. Buildings tend to be constructed in a regular grid pattern, often with tree-lined streets. These areas are predominantly residential with small stores at corners or first floors. Generally, these neighborhoods were originally built for upper- or middle-class Baltimoreans.

Baltimore row house historic districts with dominating key features, include:

- Barclay Greenmount,
- Bolton Hill,
- Butcher's Hill,
- Eutaw Place,
- Madison Park,
- Mount Royal,
- Mount Vernon,
- Union Square,
- Upton's Marble Hill, and
- Washington Hill.

Small-scale Vernacular Districts

Small-scale vernacular districts are characterized by small two- to three-story row houses built with modest ornament. While predominantly residential, these small-scale vernacular neighborhoods have corner stores and early industrial buildings which have been converted to apartments. Streets are typically narrow and often have an irregular grid plan. These neighborhoods historically housed working-class residents.

Existing historic districts that represent Small-scale Vernacular development include:

- Otterbein,
- Railroad,
- Ridgely's Delight, and
- Seton Hill.

Single Pattern Housing District

Single Pattern Housing Districts are characterized by their uniformity. Typically, these blocks of moderate sized row houses were constructed by one developer following identical or very similar building plans. Architecturally, the buildings have a vernacular style that uses repetitive, machine-made ornament on a large scale. Commercial uses are limited.

Examples of Single Pattern Housing Districts include:

- Auchentoroly Terrace,
- Mill Hill/Wilkens Avenue, and
- Perlman Place.

Suburban Residential Districts

Suburban residential areas are marked by freestanding homes that are set back from the road and are surrounded by substantial yards. Lots and houses are similar in size. The front sides of lots have no fences or formal divisions. Roads are typically curving and irregular. Garages are often separate buildings located to the rear of the property. Homes were built in a wide variety of architectural styles using various materials. No single architectural style dominates. These neighborhoods are almost exclusively residential though some include local community uses, such as elementary schools.

Several Suburban Residential areas within Baltimore City are designated historic districts, including:

- Bancroft Park,
- Hunting Ridge,
- Mount Washington, and
- Ten Hills.

Village Residential Districts

Village Residential Districts are characterized by freestanding, twin, and small row houses with surrounding yards. They tend to be informally designed and slightly irregular. Lot, setback, and house sizes vary. Houses have a vernacular cottage style, and, in some cases, there is no formal street edge. Lot boundaries may be defined by fences or retaining walls. These areas often have significant mature trees and parks. Village residential areas have typically retained a key cornerstone building, such as a meeting house, mill, or church.

Local historic districts which exemplify the Village Residential character include:

- Better Waverly,
- Waverly,
- Dickeyville, and

- Franklintown.

Mixed Use Districts and Commercial Buildings

Commercial buildings include large-scale office buildings, theaters, department stores and warehouses, hotels, jewel-box retail stores and banks, and early industrial and transportation-related buildings. Throughout the city, many commercial buildings have landmark status.

Commercial buildings are a significant component of some historic districts, including:

- Fells Point,
- Jonestown,
- Oldtown Mall, and
- Stirling Street.

Institutional Buildings: Civic and Educational

CHAP reviews work undertaken on city-owned buildings that are considered historic or that have been listed as individual landmarks. City owned historic buildings include city hall, courthouses, fire stations, police stations, and schools.

Institutional Buildings: Religious

Baltimore has many historic religious buildings including churches and rectories, synagogues, mosques, and meeting houses. Historic religious buildings are often individual landmarks, but many are also included within the boundaries of existing historic districts.

Local historic districts which have religious buildings include:

- Barclay Greenmount,
- Bolton Hill,
- Butcher's Hill,
- Madison Park,
- Mount Vernon,
- Upton's Marble Hill,
- Waverly, and
- Washington Hill.

Cultural Landscapes and Monuments

Historic resources in Baltimore are not limited to buildings. In addition, Baltimore contains many historic cultural landscape features, including parks, cemeteries, and associated structures and monuments. Important elements within cultural landscapes include plants and trees, topography, waterways, circulation routes, significant views, and associated buildings, structures, and monuments.

COMMON BUILDING TYPES & ARCHITECTURAL STYLES IN BALTIMORE

Architectural styles in Baltimore have evolved considerably. The diverse population and fluctuating economic fortunes of the city resulted in an array of styles and a spectrum of scale. Humble vernacular buildings constructed by local masons and carpenters share the cityscape with the works of internationally renowned architects, and both urban and suburban housing demonstrate the trickle-down influence of popular architectural styles from the high-end houses of the elite to modest working-class dwellings.

THE ROW HOUSE

The row house has dominated Baltimore's cityscape from the late 1700s, when American merchants attempted to recreate the grand unified terrace houses of London, until present day. Philadelphians built scores of Americanized Georgian and Federal row houses, and are credited with introducing them to Baltimore. The prevalence of brick row houses came about for many reasons: the city's rapid growth necessitated compact development; the ground-rent system made row housing more profitable for landlords and speculators; a 1799 law mandated brick construction in the city; row houses cost less to build because of the repeating plan and shared side walls; and local brick was inexpensive and readily available. Most houses were built by vernacular masons and craftsmen, who relied heavily on pattern books and the work of others to guide their own construction. Larger houses had a back alley with a stable, but most dwellings had a small rear yard with a privy.

Among the first speculative Baltimore residential rows was a pair of three-and-one-half-story rows built on facing wharves in 1796 by a pair of flour merchants. Other speculators followed suit, and commodious three-bay row houses became highly desirable to the merchant class. Smaller, two-bay-wide houses were built for the working classes by smaller speculators. Early speculative row house groups were small, with three or four houses in a row. By the 1830s, certain speculators had enough capital to build as many as 10 attached houses at a time, but by this time, few were building expensive or unified rows, and less expensive middle- and working-class row house developments were typical.

The typical early nineteenth century row house was a two-and-one-half-story, side-gabled brick dwelling, two rooms deep with a back building and dormered attic. Larger houses had an extra story and were three bays wide with fine architectural detail on the facade. After the Washington Monument introduced marble to the city around 1815, even humble row houses often had contrasting white marble steps, trim and other embellishments, but most houses were otherwise austere in appearance. By the 1820s, row houses in the Greek Revival style featured a raised attic story with shallower roof pitches to allow short attic windows in the front and rear of the top story instead of dormers. Steep gable roofs disappeared (Hayward 1981:47-53; Hayward and Belfoure 1999:15-27; Hayward and Shivers 2004:56-59; Shivers 1981:8-15, 27).

Beginning in the early 1850s, flat-roofed Italianate row houses were put up in increasing numbers. Larger three-story, three-bay houses now boasted modern conveniences like bathrooms with running water, gas lighting, and central heat. Three-story Italianate houses for the upper and middle class were put up in great volume during the 1860s and 1870s. Developers often planned residential squares to make these houses more valuable, though developments were still small and an Italianate block usually contained houses built by multiple entrepreneurs. Larger groups of tiny working-class housing were built in small streets and alleys, and Italianate became the predominant form for such houses (Hayward 1982: 72-75; Hayward and Shivers 2004:192-194).

The 1880s and 1890s saw the rise of other styles. French mansard roofs and High Victorian Gothic details appeared on high-end row houses, but larger, middle-class developments turned to the Queen Anne, with turrets, bay windows, and stained glass windows. Mass-produced "artistic" ornamental details such as fretwork, stained glass, newel posts, and ceramic tiles, allowed builders to replicate the latest styles even in middle-class houses. The Queen Anne trend was soon supplanted by the Renaissance Revival style, which created two new "artistic" house types. "Swell-front" row houses of yellow brick trimmed in white marble or Romanesque rusticated stone, and "marble houses," which were flat-fronted dwellings of iron-spot brick with marble trim and pressed-metal cornices, were built beginning in the 1890s and proliferated until 1910-1915. By now, speculators were building larger groupings spanning entire blocks. The city's longest continuous row of 52 marble houses was built in 1912 on Wilkens Avenue in Mill Hill (Hayward 1982:76; Hayward and Belfoure 1999:88-89).

Faced with growing competition from detached-home suburbs after 1900, row house builders adapted new features to make row houses seem more like detached houses. Row house floor plans had evolved by now into a deep, narrow footprint with dark center rooms, and health beliefs of the era were now emphasizing the need for ample sunlight and fresh air in buildings. Before 1910, front porches and upstairs bay windows began to appear on otherwise urban row houses. Around 1915, a wider, more suburbanized row house form known as the "daylighter" appeared and rapidly took over the market. Daylighters were two rooms wide and two rooms deep, and provided bright and airy interiors; suburban amenities such as small yards, garages, and porches; and convenience to transit and the city. Colonial Revival, Tudor Revival, and Craftsman stylistic details were used on the facades, and post-1940 examples had simplified or minimal Colonial Revival detail. Thousands were built between 1915 and 1950, and daylighters are ubiquitous around the city (Hayward 1982:76-79; Hayward and Belfoure 1999:104-105, 130-133; Hayward and Shivers 2004: 257-260).

After World War II, new development strongly favored detached or apartment housing over row housing, and few daylighter developments were built after 1950. The row house was seen as outmoded and downscale, and historic examples were not appreciated. Modernist garden-style and high-rise public apartment housing complexes rapidly replaced thousands of blighted historic row houses surrounding the downtown. The eventual failure of these public housing developments cast new light on the desirable scale and street interaction of the row house, and increased appreciation of historic examples led modern designers to reconsider their use. The row house was reborn in the 1960s as the "town house," and became a feature of several Modernist and New Urbanist planned communities (Hayward and Belfoure 1999:1-3; Hayward and Shivers 2004:278-279, 295-305).

18TH CENTURY ARCHITECTURAL TRENDS

There are few survivors of the many mostly vernacular buildings constructed in Baltimore before 1800. John Moale's 1752 drawing shows mostly detached or paired houses one-and-one-half to three stories in height with gabled or gambrel roofs. Small one-room frame houses with half-story dormered attic rooms above, such as the pair at 612-614 S. Wolfe St. (c. pre-1800) were among the most modest dwellings, while larger houses were three or four bays wide with dormered gambrel roofs. Gambrel roofs fell out of favor by the 1770s, and gabled roofs dominated afterward. Frame houses were common until they were outlawed in 1799.

Georgian, c. 1752-1800

The Georgian style in Baltimore was inspired by the English fascination with the work of Andrea Palladio, and arrived via Annapolis in the mid-1700s. Pattern books helped spread the style to Baltimore carpenters. Georgian buildings were characterized by harmonious proportions, symmetrical facades, high basements and raised first floors, projecting gabled center pavilions adorned with

columned entrances, belt courses between floors, vertical double-hung sash windows, and the application of Roman elements such as columns, pilasters and heavy dentiled entablatures in one of five Classical orders. The Georgian-style dwellings of a few wealthy residents, such as the Edwin Fotterall house (c. 1741), the Capt. Robert Long House (c. 1765), and the St. Paul's Rectory (c. 1789-1791) introduced Georgian classicism to Baltimore. Simpler but still imposing Georgian-style townhouses, adapted from those built in Philadelphia and London, were constructed for prosperous merchants and seacaptains. The most elaborate Georgian buildings in the area were the country houses of the landed gentry, situated on large estates outside the city. These sprawling houses often featured five-part plans and formal landscaping. Among the most impressive were the Carroll family's Mount Clare (c. 1767-1768), and the Ridgeley family's Hampton Hall (c. 1783-1790) (Hayward and Shivers 2004:6-16, 22-26).

Federal, c. 1789-1819

Before 1800, a new style known as Federal (or Adam) was appearing on both town and country houses in Baltimore. The Federal style, like the Georgian, came to Baltimore from England, where the Adam brothers, Robert and James, had reinterpreted classical elements to produce a lighter, more fluid architecture with emphasis on verticality and graceful curves. Delicate colors, carved arabesques, and tracery moldings enhanced Federal buildings, and these elements appeared initially in the interiors of Georgian houses before translating to exteriors. Oval or polygonal bay projections; taller, slimmer windows; slender columns and pilasters; colonnaded porches; and more delicate cornices distinguished Federal buildings from Georgian ones. Country and city houses both incorporated elements of the style, particularly fanlights, recessed panels, tracery windows, and shallower roof pitches that sometimes hid the roof from full view. The Captain John Steele House (c. 1782-1796), the First Presbyterian Church (c. 1789); Belvidere (c. 1786-1794), Homewood (c. 1801-1804), Pascault Row (c. 1819), and the Baltimore Courthouse (c. 1805-1809) were among the more prominent examples, many of which no longer stand (Hayward and Shivers 2004:27-65).

19TH CENTURY ARCHITECTURAL TRENDS

Public buildings of the early nineteenth century were characterized by increasingly fine architecture, and several were designed by renowned trained architects such as Benjamin Henry Latrobe, Robert Mills, and Maximilien Godefroy. The Classical-derived architectural styles of the early-to-mid 1800s, inspired by ancient Rome and Greece, were employed on a number of monumental public buildings, including religious, academic, commercial, and social functions. Such examples as the Basilica of the Assumption by Mills (1808), the Baltimore Exchange by Latrobe (1815-1822), and the Unitarian Church (1817) by Godefroy established Baltimore as a major city, and had lasting influence on buildings and builders that followed, such as Robert Cary Long, who designed banks, dwellings, and the Pantheon-like Davidge Hall (1813) for the Medical College of Baltimore. The presence of European-caliber architecture signaled to the world that Baltimore had metamorphosed from a struggling cluster of settlements to a world-class center of commerce (Hayward and Shivers 2004:66-87).

Romanticism in architecture followed on the heels of the Federal trend during the 1820s, and led to a series of revival styles rising to prominence. Greater knowledge of ancient cultures coupled with nostalgia for a vanished past led to a persistent revivalism and veneration of the exotic that was expressed in art, architecture, fashion, and literature. Popular builders' handbooks spread these styles to the masses and coincided with a nationwide rise in the number of professional architects (Hayward and Shivers 2004:98-114).

Architecturally, the second half of the nineteenth century saw increasing use of trained architects to design larger buildings, including railroad stations, mills, factories, and warehouses. Eclecticism in architecture was a prevalent trend during the late 1800s, with emphasis on the picturesque. Designers

looked to contemporary European trends rather than historical styles, and there was increased mixing and borrowing from historical styles rather than strictly replicating them. French Second Empire, High Victorian Gothic, and Queen Anne were used on a variety of building types, and were adapted from the work of French and British architects. All of these elaborate styles were made possible by better mechanical technology, which enabled the manufacture of increasingly affordable millwork and cast-iron ornamental details (Hayward 1982:73-76; Hayward and Belfoure 1999:88-89; Hayward and Shivers 2004:150-174; 184-187, 198-203).

Greek Revival, c. 1829-1850

The Greek Revival, a veneration of ancient Greek democratic ideals, became America's first "national style" and was employed on residential, religious, and public buildings in Baltimore. The style is characterized by temple-front facades, flattened roof pitches, a low attic story with half-windows, eared moldings, pilastered entrance doors with heavy, flat lintels, and small flat-roofed entrance porches with columns or square piers. Temple-front examples include the McKim Free School (c. 1833) and the Lloyd Street Synagogue (c. 1845). The first residential examples, which were side-gabled, began appearing near Mt. Vernon Place in 1829, and the style persisted into the late 1840s. High-end examples like the Thomas Swann House (c. 1847) inspired the use of the style on middle-class housing (Hayward and Shivers 2004:98-114).

Gothic Revival, c. 1830-1860

During the 1830s, the Gothic Revival style became popular, based in large part on the pattern books of Alexander Jackson Downing and fascination with the medieval period. The style represented a blending of form with function, and verticality was emphasized. Arched and pointed openings, stone facades, steep-pitched gables, buttresses, and castle-like compositions with crenelated parapets were common details. While the style was seen on some country houses like Gilmor (c. 1832), in Baltimore City, Gothic Revival was most commonly used on churches, cemeteries, and institutional buildings, such as Green Mount Cemetery (c. 1851-1856) and the new city jail completed in 1859 (Hayward and Shivers 2004:98-114).

Italianate, c. 1845-1890

By the 1850s, the city was seeing the first examples of the Italianate style, inspired by Italian villas and the Renaissance. Robert Cary Long, Jr., is credited with introducing the style with his designs for the Homeland estate (1845) and Baltimore's new Athenaeum (1846) on Saratoga St. (Hayward and Shivers 2004:114-116). In 1851, John R. Niernsee and J. Crawford Neilson's Thomas House in Mt. Vernon Place and Thomas Dixon's Waverly Terrace in Franklin Square interpreted the Italianate in town house form. These high-style examples, coupled with country villas modeled from Downing's pattern books, popularized the style and introduced cast-iron and brownstone architectural materials. Residential, religious, commercial, institutional, and academic buildings soon utilized the style, and after 1860 it filtered down even to middle- and working-class housing. The style is characterized by tall, narrow proportions; flat or shallow-pitched roofs; asymmetry; round or segmental arched openings and heavy curved hoods or flat lintels on doors and windows; smooth stone or pressed-brick façade surfaces; and deep, ornate cornices with brackets. (Hayward and Shivers 2004:127-142).

French Second Empire, c. 1870s

The French Second Empire's most marked characteristics are a mansard roof, a heavily detailed cornice, and a highly ornate appearance that is often similar to the Italianate. Monumental French Second Empire buildings of the 1870s included Baltimore's City Hall (1875) by George A. Frederick, the Carrollton Hotel (1873) by Niensee and Neilson, and the Baltimore American Building (1873-1875) by

Dixon and Carson. Use of cast-iron facades prevailed in the business district and lent themselves well to the elaborate French and Italianate styles (Hayward and Shivers 2004:184-193).

High Victorian Gothic, c. 1870-1890

High Victorian Gothic, inspired by the writings of British critic John Ruskin, first appeared on Mt. Vernon-area churches in the 1870s and was followed by the YMCA (1872-1873) and the Academy of Music (1874) by Niernsee and Neilson. Residential buildings like the Greenway Cottages (c. 1874) on W. 40th Street were also built. The style is characterized by polychromatic facades with contrasting materials and trims, complex rooflines, functional wood framing used on gables, and tall brick chimneys (Kotarba and Leon 2002:82).

Queen Anne, c. 1880-1915

The elaborate Queen Anne style appeared first in cottage form during the 1880s and was soon translated to row houses and other structures. It is characterized by asymmetry; the use of different cladding materials and patterns on the facade; multiple gables and roof planes; projecting round turrets, oriel windows, or polygonal bay windows; fretwork or spindlework detail; stained glass windows; and elaborate ornamental brickwork.

20TH CENTURY ARCHITECTURAL TRENDS

The twentieth century saw a rapid progression of styles that rebelled against the exoticism and fuss of the nineteenth century and sought a less formal, streamlined approach. While revivalist and traditional styles had a strong following in the first half of the century, Modernist styles made gradual inroads and transformed many areas of the city beginning in midcentury, particularly on institutional campuses and in the downtown. The mass-production and standardization of building materials, coupled with intense population growth, improved transit systems, and the automobile, led to large speculative residential developments and suburban sprawl.

Beaux-Arts and Renaissance Revival, c. 1890-1930

By the time of the 1904 fire, Beaux-Arts Neoclassicism, popularized by McKim, Mead & White in the 1890s, had taken hold in the downtown area, with the 1894 Baltimore Courthouse and the U.S. Custom House (1903) constructed in this style. Instead of cast-iron facades, the rebuilt downtown featured elegant, highly detailed Beaux-Arts and Renaissance Revival replacement buildings and new steel-framed "skyscrapers" like the Standard Oil building (1922), as well as unique and even whimsical landmarks like the German medieval-style Schloss House (1904) and the Emerson Bromo-Seltzer Building (1911), with its tower modeled after the campanile of Florence's Palazzo Vecchio, but topped with a revolving seltzer bottle. Monumental Renaissance Revival banks and business buildings like the Old Federal Reserve Bank (1926) evoked Italian architecture (Hayward and Shivers 2004:225-243).

Residential Revival Styles, c. 1900-1950

Prior to World War II, Baltimoreans embraced revival styles for their housing, as did most of the nation. Consumer magazines, plan books, and house kits popularized a number of these styles, which included the Colonial Revival, Dutch Colonial, English Cottage/Tudor Revival, and Spanish Revival, facets of which adorned both high-end and low-end suburban housing types, including row houses and apartment buildings. The Shingle Style of the 1890s was followed by the Craftsman style, which was inspired by the Arts and Crafts movement and popular from the 1910s into the 1930s. The Colonial Revival style persisted in popularity after World War II, and evolved into a Neocolonial appearance, but Modernist-style suburban houses also appeared during the late 1950s and 1960s in new developments.

Colonial Revival, c. 1900-1960

Nationwide nostalgia for the early years of the nation and revulsion for Victorian-period excess inspired the use of the Colonial Revival style on both dwellings and public buildings. Georgian and Federal details such as hip roofs, dentil cornices, corner quoins, keystone lintels, tripartite Palladian windows, columned porches, pilasters, pediments, fanlights and sidelights, were commonly used. After World War II, the style became minimal in detail, but was still used on a number of traditionalist buildings.

Art Deco and Art Moderne, c. 1924-1940

Modernism began to make inroads in the cityscape after 1920 as tastes shifted toward a cleaner, less fussy aesthetic. Art Deco appeared in Baltimore during the 1920s, with major early examples including the landmark Baltimore Trust skyscraper (1924), the Montgomery Ward Warehouse (1925), the Hutzler's Tower Building (1931), and the Senator Theatre (1939). A more toned-down version of the style, Art Moderne, was a less-expensive "streamline" look employed on a number of commercial and transportation buildings during the 1930s and early 1940s.

Modernism, c. 1933-Present

International Style Modernism, including principles of the Bauhaus and International styles, began to appear during the 1930s and was first seen on Patterson Park High School (1933) by Wyatt and Nolting, and the industrial Western Electric Plant (c. 1933) on the waterfront. However, Modernism took some time to find general favor in a city characterized by its traditional architecture, and the first significant Modernist buildings did not appear in the downtown district until the 1950s (Hayward and Shivers 2004:261-301).

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Beginning in the late 1940s, Baltimore's first hometown Modernist architect Alexander Cochran designed several important Modern suburban houses, the low-rise Freedom Apartments and Shopping Center (1951), and the Flag House Courts high-rise apartments (1952). Cochran is credited with introducing Modernist residential designs to a city that had seen modernism only in an industrial or institutional context before. The 1960 choice of Mies van der Rohe's design for One Charles Center brought Modernism to the heart of Baltimore. Additional examples of Modernist buildings by other designers rose during the 1960s and 1970s in the Charles Center and Inner Harbor area, including high-rise office, hotel, and apartment towers and the Morris A. Mechanic Theatre (1967), a Brutalist design by John M. Johansen. Modernism was also embraced by Baltimore's several universities and hospitals, which erected a number of new buildings in that style (Hayward and Shivers 2004:261-301).

Postmodernism, c. 1964-Present

By the 1960s, architects were realizing that new buildings could be designed to relate to old ones. Hugh Newell Jacobsen's successful Bolton Square townhouse development (1967) formed a pleasing counterpart to the adjacent historic neighborhood, and inspired other developers and architects to draw upon the old in designing the new. The same architects also introduced the city to the powers of adaptive reuse with their rehabilitation of the B&O Railroad Station in 1965, inspiring the retrofitting and reuse of countless landmark historic buildings elsewhere in Baltimore for modern purposes (Hayward and Shivers 2004:295-305).